Contents of Reels

All manuscripts carry the shelf-mark reference MSS.Mus.Sch. apart from MS.Mus.c.39 (reel 19), MS.North e.37 (reel 7) and Mus.184.c.8 (reel 19). Generally the manuscripts have been filmed in the order of shelf-mark. The complete listing below indicates when any manuscript has been filmed in a different order.

REEL ONE

Introduction by Margaret Crum.
Index of Composers and their Works.
Catalogue of Manuscripts compiled by Margaret Crum.

B.2.	William Lawes.
B.3.	William Lawes.
D.229.	William Lawes.
D.238-40.	William Lawes.

REEL TWO

C.44.	Loose papers collected by Edward Lowe, 1661-82.
C.53.	Christopher Gibbons.
C.54-8.	Christopher Simpson, 'Months and Seasons'.
C.59-60.	Fancies and divisions for two bass viols.
C.61.	Divisions etc.

REEL THREE

C.64-9.	Fantazias and In Nomines.

REEL FOUR

C.71.	Divisions.
C.72-3.	Stage music.
C.77.	Christopher Simpson and John Jenkins.
C.78.	Benjamin Hely.
D.251.	Benjamin Hely.
E.428.	Benjamin Hely.
C.79.	'Italian Sonatas'.

REEL FIVE

C.81-8.	Music from the North family, Kirtling.

REEL SIX

C.89-91.	Music from the North family, Kirtling.
C.98-100.	Music from the North family, Kirtling.

REEL SEVEN

C.101.	Music from the North family, Kirtling.
E.406-9.	Music from the North family, Kirtling.
MS.North e.37.	Music from the North family, Kirtling.
C.92.	Coperario.
C.95.	Instrumental pieces and songs.
C.102.	Christopher Gibbons and Thomas Baltazar.

REEL EIGHT

D.205-11.	John Hingeston.

REEL NINE

E.382.	John Hingeston.
D.212-16.	Early In Nomines.
D.229.	See Reel One.
D.231.	Christopher Gibbons.

REEL TEN

D.233-6.	Airs, etc.
D.238-40.	See Reel One.
D.241-4.	Benjamin Rogers and John Jenkins.

REEL ELEVEN

D.245-7.	Part books copied by John Merro.
D.251.	See Reel Four.
D.261.	John Jenkins.

REEL TWELVE

E.382.	See Reel Nine.
E.406-9.	See Reel Seven.
E.410-14.	Richard Rhodes's part books.
E.415-18.	Pavans, etc. Incomplete part books, 1641-2.
E.428.	See Reel Four.
E.429.	Sylvanus Taylor.

REEL THIRTEEN

E.430.	Christopher Simpson.
E.431-3.	'Old consort books', 1657 (?).

REEL FOURTEEN

E.434-6.	'Old consort books', 1657 (?).

REEL FIFTEEN

E.437-42.	Fantazias.

REEL SIXTEEN

E.433-6.	'New Consort Books', 1677.
F.570.	'New Consort Books', 1677.

REEL SEVENTEEN

E.447-9.	H.G.'s part books.
E.451.	Lowe's book, 1637-82.

REEL EIGHTEEN

F.564-7.	John Jenkins.
F.568-9.	Two, from a set of five, part books. Airs and fantazias.
F.570.	See Reel Sixteen.

REEL NINETEEN

F.573-4.	String music, Philip Hacquart etc.
G.612.	Valentine Oldis.
MS.Mus.c.39.	Divisions for bass viol.
MS. North e.37.	See Reel Seven.
Printed book Mus.184.c.8.	MS. divisions added to The Division Violist, 1659.

REEL FIFTEEN

THE MANUSCRIPTS FILMED ON THIS REEL ARE:-

E.437-42. Fantazias.

E. 437-442

MSS. Mus. Sch. E. 437-442

Fantasies for strings in 3, 4, 5 and 6 parts, copied probably in the second quarter of the 17th cent, by the hand which wrote MSS.D.212-16 item 3. All parts were marked 'examined'. Later owned by F. Withy (cf. 440, fol.88^{v}), who made corrections (e.g.437, fols.33,42), completed Ferrabosco's four-part fantasia M11 (no.40 below), added a four-part fantasia by John Jenkins, and began to copy a set of 14 two-part fantasias by Coperario, probably from MS.Mus.Sch.C.101. On fol.13 of 439 is pencilled 'Willawes', conceivably by Lawes himself. The parts are named by the first copyist as follows: 437, 'Treble (i); 438, 'Contratenor' (ii); 439, '1 Base' (iii); 440, '2 Base' (iv); 441, 'Treble. The fift booke' (v); 442 'Tenor. The sixt booke' (vi). Divergence from this system is noted below.

1 - 20. Fantasies for three parts in books i, ii (treble or tenor) and iii (tenor in nos.8-10), numbered 1-20.

1-16. Lupo 1-4 and 7 are for treble, tenor and bass; 5-6. 11-16, for 2 treble and bass; 8-10 for 2 treble and tenor.

1. B♭, M.14. i, ii, fol.3; iii, fol.4.
2. G mi.,M.2. i, ii, fols.3^{v}-4; iii, fols. 4^{v}-5.
3. G mi.,M.3. i, ii, fols.4^{v}-5; iii, fols.5^{v}-6.
4. D mi.,M.10. ii, fols.5^{v}-6; iii, fols.6^{v}-7.
5. D mi.,M.9 i, ii, fols.6^{v}-7; iii, fols.7^{v}-8.
6. D mi.,M.7. i, ii, fols.7^{v}-8; iii, fols.8^{v}-9.
7. D mi.,M.22. i, ii, fols.8^{v}-9; iii, fols.9^{v}-10.
8. G mi.,M.8. i, ii, fols.9^{v}-10; iii, fols.10^{v}-11.
9. G, M.5. i, ii, fols.10^{v}-11; iii, fols.11^{v}-12.
10. G, M.6. i, ii, fols.11^{v}-12; iii, fols.12^{v}-13.
11. D, M.20. i, ii, fols.12^{v}-13; iii, fols.13^{v}-14.
12. D, M.16. i, ii, fols.13^{v}-14; iii, fols.14^{v}-15.
13. D, M.17. i, ii, fols.14^{v}-15; iii, fols.15^{v}-16.
14. D, M.18. i, ii, fols.15^{v}-16; iii, fols.16^{v}-17.
15. D, M.19. i, ii, fols.16^{v}-17; iii, fols.17^{v}-18.
16. C mi. M.21. i, ii, fols.17^{v}-18; iii, fols.18^{v}-19.

E. 437-442.2

MSS. Mus. Sch. E. 437-442

17-20. Jenkins. 2 Tr. and Bass without organ.

17. C mi.,M.1, V. da G. Soc.13. i, ii, fols.18^{v}-19; iii, fols.19^{v}-20.

18. C mi.,M.2, V. da G. Soc.14. i, ii, fols.19^{v}-20; iii, fols.20^{v}-1.

19. D mi.,M.3, V. da G. Soc.4. i, ii, fols.20^{v}-1; iii, fols.21^{v}-2.

20. D mi.,M.4, V. da G. Soc.5. i, ii, fols.21^{v}-2; iii, fols.22^{v}-3.

21 - 46. Fantasies in four parts in i, ii, (treble or tenor) iii and iv (tenor), numbered 1 - 26.

21-40. Alfonso Ferrabosco II, for treble, two tenors and bass except 38 (18), which has a second treble part in ii.

21. 1. G mi.,M.1. i, ii, fols.23^{v}-4; iii, fols.24^{v}-5; iv, fols.3^{v}-4.

22. 2. G mi.,M.5. i, ii, fols.24^{v}-5; iii, fols.25^{v}-6; iv, fols.4^{v}-5.

23. 3. G mi.,M.6. i, ii, fols.25^{v}-6; iii, fols.26^{v}-7; iv, fols.5^{v}-6.

24. 4. G mi.,M.4. i, ii, fols.26^{v}-7; iii, fols.27^{v}-8; iv, fols.6^{v}-7.

25. 5. C mi.,M.3. i, ii, fols.27^{v}-8; iii, fols.28^{v}-9; iv, fols.7^{v}-8.

26. 6. C mi. M.12. i, ii, fols.28^{v}-9; iii, fols.29^{v}-30; iv, fols.8^{v}-9.

27. 7. A mi.,M.7. i, ii, fols.29^{v}-30; iii, fols.30^{v}-1; iv, fols.9^{v}-10.

28. 8. A mi.,M.8. i, ii, fols.30^{v}-1; iii, fols.31^{v}-2; iv, fols.10^{v}-11.

29. 9. A mi.,M.9. i, ii, fols.31^{v}-2; iii, fols.32^{v}-3; iv, fols.11^{v}-12.

30. 10.C mi.,M.16. i, ii, fols.32^{v}-3; iii, fols.33^{v}-4; iv, fols.12^{v}-13.

31. 11.F, M.17. i, ii, fols.33^{v}-4; iii, fols.34^{v}-5; iv, fols.13^{v}-14.

32. 12.C.mi.,M.21. i, ii, fols.34^{v}-5; iii, fols.35^{v}-6; iv, fols.14^{v}-15.

33. 13.G, M.13. i, ii, fols.35^{v}-6; iii, fols.36^{v}-7; iv, fols.15^{v}-16.

34. 14.G mi.,M.2. i, ii, fols.36^{v}-7; iii, fols.37^{v}-8; iv, fols.16^{v}-17.

E. 437-442.3

MSS. Mus. Sch. E. 437-442

35. 15.F, M.23. i, ii, fols.37^{v}-8; iii, fols.38^{v}-9; iv, fols.17^{v}-18.

36. 16.F mi.,M.14. i, ii, fols.38^{v}-9; iii, fols.39^{v}-40; iv, fols.18^{v}-19.

37. 17.G, M.15. i, ii, fols.39^{v}-40; iii, fols.40^{v}-1; iv, fols.19^{v}-20.

38. 18.G, M.20. i, ii, fols.40^{v}-1; iii, fols.41^{v}-2; iv, fols.20^{v}-1.

39. 19.C, M.10. i, fol.41^{v}; ii, fols.41^{v}-2; iii, fols.42^{v}-3; iv, fols.21^{v}-2.

40. 20.C, M.11. i, fol.42; ii, fols.43-4; iii, fols. 43^{v}-4; iv, fols.22^{v}-3.

Note: i corrected, ii, iii and iv copied by F,Withy.

41-46. Ward, for treble (ii) two tenors (i and iv) and bass (iii)

41. 21.C mi.,M.1. i, fols.42^{v}-3; ii, iii, fols.44^{v}-5; iv, fols.23^{v}-4.

42. 22.C mi.,M.2. i, fols.43^{v}-4; ii, iii, fols.45^{v}-6; iv, fols.24^{v}-5.

43. 23.A mi.,M.4. i, fols.44^{v}-5; ii, iii, fols.46^{v}-7; iv, fols.25^{v}-6.

44. 24.A mi.,M.5. i, fols.45^{v}-6; ii, iii, fols.47^{v}-8; iv, fols.26^{v}-7.

45. 25 G mi.,M.3. i, fols.46^{v}-7; ii, iii, fols.48^{v}-9; iv, fols.27^{v}-8.

46. 26.C, M.6. i, fols.47^{v}-8; ii, iii, fols.49^{v}-50; iv, fols.28^{v}-9.

47 - 70. Fantasias for five parts in i, ii, iii, iv (tenor) and v, numbered 1-24.No. 61 (15) has a third tenor part instead of treble in v.

47-60. Lupo, for 2 trebles, 2 tenors, bass.

47. 1. D, M.3. i, fols.48^{v}-9; ii, iii, fols.50^{v}-1; iv, fols.29^{v}-30; v, fols.3^{v}-4.

48. 2. D, M.4. i, fols.49^{v}-50; ii, iii, fols.51^{v}-2; iv, fols.30^{v}-1; v, fols.4^{v}-5.

49. 3. D, M.2. i, fols.50^{v}-1; ii, iii, fols.52^{v}-3; iv, fols.31^{v}-2; v, fols.5^{v}-6.

50. 4. D mi.,M.1. i, fols.51^{v}-2; ii, iii, fols.53^{v}-4; iv, fols.32^{v}-3; v, fols.6^{v}-7.

51. 5.C mi.,M.5. i, fols.52^{v}-3; ii, iii, fols.54^{v}-5; iv, fols.33^{v}-4; v, fols.7^{v}-8.

E. 437-442.4

MSS. Mus. Sch. E. 437-442

52. 6. C mi.,M.11. i, fols.53^{v}-4; ii, iii, fols.55^{v}-6; iv, fols.34^{v}-5; v, fols.8^{v}-9.

53. 7. C mi.,M.14. i, fols.54^{v}-5; ii, iii, fols.56^{v}-7; iv, fols.35^{v}-6; v, fols.9^{v}-10.

54. 8. G mi.,M.12. i, fols.55^{v}-6; ii, iii, fols.57^{v}-8; iv, fols.36^{v}-7; v, fols.10^{v}-11.

55. 9. G mi.,M.13. i, fols.56^{v}-7; ii, iii, fols.58^{v}-9; iv, fols.37^{v}-8; v, fols.11^{v}-12.

56. 10.G mi.,M.15. i, fols.57^{v}-8; ii, iii, fols.59^{v}-60; iv, fols.38^{v}-9; v, fols.12^{v}-13.

57. 11.D mi.,M.6. i, fols.58^{v}-9; ii, iii, fols.60^{v}-1; iv, fols.39^{v}-40; v, fols.13^{v}-14.

58. 12.D mi.,M.7. i, fols.59^{v}-60; ii, iii, fols.61^{v}-2; iv, fols.40^{v}-1; v, fols.14^{v}-15.

59. 13.D mi.,M.8. i, fols.60^{v}-1; ii, iii, fols.62^{v}-3; iv, fols.41^{v}-2; v, fols.15^{v}-16.

60. 14.D mi.,M.10. i, fols.61^{v}-2; ii, iii, fols.63^{v}-4; iv, fols.42^{v}-3; v, fols.16^{v}-17.

61-70. Coperario, for 2 trebles, 2 tenors and bass, except 61 (15), which is for treble, 3 tenors and bass. Coperario's name is written at the end of some parts in a varying italianate hand.

61. 15.A mi.,M.21. i, fols.62^{v}-3; ii, iii, fols.64^{v}-5; iv, fols.43^{v}-4; v, fols.17^{v}-18.

62. 16.G mi.,M.20. i, fols.63^{v}-4; ii, iii, fols.65^{v}-6; iv, fols.44^{v}-5; v, fols.18^{v}-19.

63. 17.G mi.,M.11. i, fols.64^{v}-5; ii, iii, fols.66^{v}-7; iv, fols.45^{v}-6; v, fols.19^{v}-20.

64. 18.G mi.,M.19. i, fols.65^{v}-6; ii, iii, fols.67^{v}-8; iv, fols.46^{v}-7; v, fols.20^{v}-1.

65. 19.G, M.18. i, fols.66^{v}-7; ii, iii, fols.68^{v}-9; iv, fols.47^{v}-8; v, fols.21^{v}-2.

66. 20.D mi.,M.13. i, fols.67^{v}-8; ii, iii, fols.69^{v}-70; iv, fols.48^{v}-9; v, fols.22^{v}-3.

67. 21.D mi.,M.14. i, fols.68^{v}-9; ii, iii, fols.70^{v}-1; iv, fols.49^{v}-50; v, fols.23^{v}-4.

68. 22.D mi.,M.15. i, fols.69^{v}-70; ii, iii, fols.71^{v}-2; iv, fols.50^{v}-1; v, fols.24^{v}-5.

69. 23.D mi., variant of M.16. i, fols.70^{v}-1; ii, iii, fols.72^{v}-3; iv, fols.51^{v}-2; v, fols.25^{v}-6.

70. 24.D mi.,M.17. i, fols.71^{v}-2; ii, iii, fols.73^{v}-4; iv, fols.52^{v}-3; v, fols.26^{v}-7.

E. 437-442.5

MSS. Mus. Sch. E. 437-442

71 - 91. Pieces for six parts numbered 1-21.

71-4. Fantasias for 2 trebles, 2 tenors and 2 basses attributed to Lupo. 71-3 (1-3) are by W. White.

71. 1. C mi., by William White, M.4. i, fols.72v-3; ii, iii, fols.74v-5; iv, fols.53v-4; v, fols.27v-8; vi, fols.2v-3.

72. 2. C mi., by White, M.3. i, fols.73v-4; ii, iii, fols.75v-6; iv, fols.54v-5; v, fols. 28v-9; vi, fols. 3v-4.

73. 3. D mi., by White, M.2. i, fols.74v-5; ii, iii, fols.76v-7; iv, fols.55v-6; v, fols.29v-30; vi, fols.4v-5.

74. 4. E mi.,M.10. i, fols.75v-6; ii, iii, fols.77v-8; iv, fols.56v-7; v, fols.30v-1; vi, fols. 5v-6.

75-82. Ward, Fantasias and Innomines for 2 trebles, 2 tenor and 2 basses.

75. 5. F, M.2. i, fols.76v-7; ii, iii, fols.78v-9; iv, fols.57v-8; v, fols.31v-2; vi, fols.6v-7.

76. 6. A mi.,M.3. i, fols.77v-8; ii, iii, fols.79v-80; iv, fols.58v-9; v, fols.32v-3; vi, fols. 7v-8.

77. 7. G mi.,M.4. i, fols.78v-9; ii, iii, fols.80v-1; iv, fols.59v-60; v, fols.33v-4; vi, fols. 8v-9.

78. 8. G mi.,M.5. i, fols.79v-80; ii, iii, fols.81v-2; iv, fols.60v-1; v, fols.34v-5; vi, fols. 9v-10.

79. 9. G mi.,M.6. Copied as 10 in both treble parts (i and v). i, fols.81v-2; ii, iii, fols. 82v-3; iv, fols. 61v-2; v, fols.36v-7; vi, fols.10v-11.

80. 10.G mi.,M.7. Copied as 9 in both treble parts (i and v) i, fols.80v-1; ii, iii, fols. 83v-4; iv, fols.62v-3; v, fols.35v-6; vi, fols.11v-2.

81. 11. In nomine, M.1. i, fols.82v-3; ii, iii, fols. 84v-5; iv, fols.63v-4; v, fols.37v-8; vi, fols.12v-13.

82. 12. In nomine, M.2. i, fols.83v-4; ii, iii, fols. 85v-6; iv, fols.64v-5; v, fols.38v-9; vi, fols.13v-14.

E. 437-442.6

MSS. Mus. Sch. E. 437-442

83-85. Coperario Fantasias for 2 trebles (i and v) 3 tenors (ii, iv and vi) and bass (iii).

83. 13. F, M.1. i, fols.84v-5; ii, iii, fols. 86v-7; iv, fols.65v-6; v, fols.39v-40; vi, fols.14v-15.

84. 14. G mi.,M.2. i, fol.85v; ii, iii, fol.87v; iv, fol.66v; v, fol.40v; vi, fol.15v.

85. 15. D mi.,M.3. i, fol.86; ii, iii, fol.88; iv, fol.67; v, fol.41; vi, fol.16.

86-88. Orlando Gibbons, for 2 trebles, 2 tenors, 2 basses.

86-7. 16-17. Pavan and Galliard in G. i, fols.86v-7; ii, iii, fols.88v-9; iv, fols.67v-8; v, fols.41v-2; vi, fols.16v-17.

88. 18. Fantasia in D mi.,M.1. i, fols.87v-8; ii, iii, fols.89v-90; iv, fols.68v-9; v, fols. 42v-3; vi, fols.17v-18.

89-91. Peter Phillips, for 2 trebles, 3 tenors (ii, iv, vi) and bass.

89. 19. Passamezzo Pavan. i, fols.88v-90; ii, fols. 90v-2; iii, fols.90v-1v; iv, fols. 69v-70; v, fols.43v-5; vi, fols.18v-20.

90. 20. Fantasia in D mi., i, fols.90v-1; ii, iii, fols. 92v-3; iv, fols.71v-2; v, fols. 45v-6; vi, fols.20v-1.

91. 21. Fantasia in D mi., i, fols.91v-2; ii, iii, fols. 93v-4; iv, fols.72v-3; v, fols.46v-7; vi, fols.21v-2.

92 - 101. Music by Jenkins and Coperario copied by F. Withy.

92. J. Jenkins. Fantazia in C mi.,M.2, for treble (v) 2 tenors (i, vi) and bass (iv). i, fols.92v-3; iv, fols.73v-4; v, fols.47v-8; vi, fols. 22v-3.

93-101. Coperario. Fantazia, Almaine and Galliard suites for treble (v) and bass (vi) to organ, numbered 1-8 and 14.

93. 1. G mi., V. da G. Soc.1. v, fols.61v-3; vi, fols. 36v-8.

94. 2. G mi., V. da G. Soc.2. v, fols.63v-5; vi, fols. 38v-40.

95. 3. G, V. da G. Soc.3. v, fols.65v-7; vi, fols. 40v-2.

96. 4. C, V. da G. Soc.9. v, fols.67v-9; vi, fols. 42v-4.

E. 437-442.7

MSS. Mus. Sch. E. 437-442

97. 5. C, V. da G. Soc.10. v, fols.69^{v}-71; vi, fols. 44^{v}-6.

98. 6. C, V. da G. Soc.11. v, fols.71^{v}-3; vi, fols. 46^{v}-8.

99. 7. A mi., V. da G. Soc.12. v, fols.73^{v}-5; vi, fols. 48^{v}-50.

100. 8. D mi., V. da G. Soc.13, lacking bass of galliard, treble of almaine and galliard. v, fols.75^{v}-6; vi, fols.50^{v}-1^{v}.

101. 14.D, V. da G. Soc.8, lacking galliard. v, fols. 87^{v}-8^{v}; vi, fols.62^{v}-3^{v}.

Oblong 4^{o}, 102, 96, 94, 88, 95 and 95 leaves. Quiring normally in eights, but i, iii, iv and v each include one quire of 4, and leaves have been removed from all: from all except ii, 3 or 4 leaves were cut from the beginning of the book. Watermark: initial B on a crowned shield, Nicolas BF (?), not in Heawood. i includes an additional gathering of 4, Fool's Cap resembling Heawood 2002, countermark CB. Ruled throughout with 5 staves, top and bottom lines extended through marginal ruling. Binding: white vellum with green silk strings. Each volume was indexed by the first copyist, who also named the parts which they contained on the covers. Bought by F. Withy (iv, fol.88^{v}) for 6s (vi, inside front cover). He wrote on the covers of v and vi 'Mr. Gio Coperario his two Parts for 4 Treble And Base to The Organ'. Not in 1682 catalogue. Music School A.3.7-12. Hake CXXXIX.